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THE FALLACY OF SPECIALISM.

We are often reminded of the fact that this is the age of the specialist, and that success in any field of endeavor, whether material or intellectual, is not likely to be attained save as the result of thorough equipment in some specialized department of activity. The more restricted the region chosen for research and its practical applications, the more nearly complete is the monopoly of knowledge and skill, and the more certainly can the specialist make his own terms with the world that has need of his services. The logic of this situation is too obvious to need enforcement, and countless illustrations of the advantage in question will occur to every reader. Yet, sound as this reasoning may be fundamentally, it is frequently made a starting-point for fallacious inferences that work no little confusion to the judgment, and that sometimes become fairly mischievous in their effect. In a general way, it may be said that this effect is analogous to the physical phenomenon of irradiation, which unconsciously persuades us that an illuminated area is considerably larger than actual measurement would indicate.

Before discussing this point, however, we wish to make it perfectly clear that we can have no quarrel with the most narrowly specialized knowledge as such, even with knowledge that is seemingly of little or no practical use. Our sympathies have always been on the side of the legendary humanist who gave thanks because the English universities taught nothing that was useful (as men vulgarly employ that term), and we long since took to heart the teaching that the attainment of truth is a worthy end in itself, irrespective of its possible bearings upon conduct or worldly success. The possessor of exact knowledge of any kind, the one who knows whereof he speaks, is the truest benefactor of man, and the credulous or vagrant instincts implanted in most human beings cannot be called too sternly to account, or too strictly subjected to the discipline of science. The mischief done to intellectual integrity by a wanton disregard of fact, by slovenly habits of reasoning, and by the intrusion of prejudice into judgment, is in any case so enormous that we dare not speak slightingly of those whose influence serves

as a corrective of the evil, although they may sometimes seem to us shrivelled up by pedantry, and possessed of weazened apologies for souls.

Having made this disclaimer, we will revert to our metaphor of irradiation. When a man has attained great eminence in some department of knowledge, even a narrow one, it is difficult to disabuse ourselves of the notion that his ideas upon any subject must be illuminating. A famous physicist declares his belief in "spiritualism," and the fact that he is a famous physicist makes many people think that the case of the spook is strengthened by his confession. A distinguished naturalist dabbles in socialism or astronomy, and his fantastic imaginings are taken seriously just because he is a distinguished naturalist. A great teacher of ethics proclaims his conviction that the world's estimate of Shakespeare is absurdly exaggerated, and the opinion is thought to have a certain weight merely for the reason that it has been pronounced by a profound moralist. In all such cases, we fall victims to the fallacious inference that authority upon one subject dignifies pronouncements upon any other, bestowing upon them a greater significance than could be given them by the average man. This trait of popular psychology is well understood by editors of newspapers and magazines, by spokesmen of every sort of propaganda, and by all the shrewd host of those who have wares to advertise. Few people realize the extent to which the intellectual life, even of really great men, is conducted by a system of water-tight compartments, whereby it becomes quite possible for superstition and clear-visioned science to have joint occupancy of the same brain-tenement. And with men whose distinction rests upon a narrower basis, it is quite possible for one part of the intellectual mechanism to be in perfect working order, while the other parts exhibit loose screws and faulty adjustment.

What we have called the fallacy of specialism is still more likely to escape detection when the case under observation, instead of concerning widely separated departments of knowledge, concerns only the different divisions of what, to the general view, seems to be one and the same area. A physician, for example, may have exceptional skill in diagnosis, and yet his knowledge of the other subjects required by his profession may be so defective as to make him an uncertain practitioner. A lawyer may be profoundly versed in the principles of the civil law, and yet find himself all at sea in dealing with common-law cases. The most striking illustration of this one-sided equipment that comes to our mind is offered by the specialists who conduct the instruction in English (to say nothing of other languages and literatures) in our universities. In nine cases out of ten the instructor's credentials for the performance of his function are supplied by some fragment of technical linguistic investigation or the critical examination of some obscure author or exceptionally barren period of the literature. But the actual task which he has in hand is to acquaint young people with the principles of literary art, to help them interpret the master-minds of the race, and to inspire them with an enthusiasm for stately prose and noble poetry. Never was there a more evident maladjustment of means to ends; never was there a more glaring illustration of the undistributed middle than is found in the argument which would prove these men fitted to these functions. To be a specialist in Gower or in the Northumbrian dialect of Old English — so runs the argument — is a warrant of competency to expound the divine humanity of Shakespeare, the political wisdom of Burke, and the flawless art of Tennyson!

We are tempted to add to this discussion a few words upon what may not unfairly be styled the arrogance of specialism. The man who is conscious of knowing more than other scholars about some special subject is pretty apt to magnify his own importance, and to affect (perhaps really to feel) only scorn for those men who believe that breadth of view and philosophical grasp are more to be desired than any of the ends of specialism. He regards himself and his fellow-specialists as the only properly accredited members of the guild of scholarship, and has at his command an array of contemptuous epithets for those who pretend to scholarly distinction upon any other basis. Whoever would rashly enter the sacred bounds without a doctoral dissertation for a passport must be sent about his business, must be forced to haunt forever the limbo of amateurs. It was only the other day that we were reading in a specialist journal the review of a recent work of literary biography and interpretation. The work is an admirable one in every respect, and this the reviewer was honest enough to allow. But he could not refrain from expressing his plaintive regret that it was not written by a *Fachmann*, even although the work might have been no better done. More effective than any labored exposition of the specialist's attitude toward the rest of mankind is the *naïve* revelation afforded by this incident.

THE WEATHER IN LITERATURE.

Calverley thought that if such brave rhymes of the olden time as "weather" and "together" were bundled up and carted away, there would be fewer volumes of verse. If the weather itself were to be eliminated from literature, both prose and verse would show lacunæ almost as great as the space between the stars is to the stars themselves. The weather is the chief subject of human interest and intercourse. We begin every conversation with propitiatory or damnatory remarks about it. We study its signs and signal its arrival or departure as though it were a royal guest. And rightly; for on the weather depends our harvests, our healths, our intellects, and our complexions. Whether we are Caucasian or Negro depends upon the intensity of our suns. Whether we are energetic or languid depends upon the quality of our atmosphere. We are all servile to the skyey influences.

A railroad train hurtles straight to the west and the sinking sun, like an arrow towards a shield. In a meadow at one side, a herd of horses breaks into frightened flight. A bird darts upward, singing as though it would burst its breast. A young girl, in whose eyes sleep the visions and images of the future, looks out from a cottage porch. All these varying forms of force draw their power from yonder reddened orb about to be obscured.

Nothing exists, that we can apprehend, but the human spirit and the weather. All the phenomena of nature are only more advanced and stationary stages of weather. Spring belts the world with a band of blossoms which resembles the delicate or daring hues of dawn. The green mantle of Summer reëchoes the blue of cloudless skies; and Autumn, with its purples and yellows and reds, mocks the sunset fires. The rivers and lakes and oceans are only a thicker kind of mist. The mountains themselves are but secular clouds. If we could imagine a slow-lived being to whom centuries were but as our moments, we could think of him watching the eternal hills heaving and changing and crumbling away, just as we watch the storm-clouds of our atmosphere.

Every age is conceited about some one thing above the rest, — usually with little cause. The age of Louis XIV. thought it had perfected polite civilization. The age of the French Revolution thought it had discovered Liberty, Equality, and Fraternity. Our age has been prouder, perhaps, of patronizing Nature than of anything else. Yet the Greeks studied natural effects with keener eyes than ours. The Romans were as much in love with country life as we are. Their villas were scattered all around the Mediterranean and among Alpine and Apennine hills. And under the early Christian regime, every dell and desert place had its hermit. Perhaps Ruskin is right in thinking that neither of these races cared much for the higher mountain solitudes or the gloom of deep woods. But our Aryan ancestors or relatives who poured across the Himalayas were familiar with heights to which the mountains of Europe were mole-hills. They knew intimately forests to which our stateliest woods are toad-holes compared to temples. Their earliest gods were purely incarnations of physical phenomena, — India of the sky, Surya of the sun, Agni of fire itself: the Shining Ones these. It was not until later that this triad became metaphysicized into Vishnu, Brahma, and Siva. The Maruts were the storm-gods. The Apsaras and Gandharvas were the clouds turned into beautiful and friendly maidens and attendant youths. And from the woods arose dreadful Rakshasas, demons who contended not unequally with the golden gods.

The difference between the ancients' way of viewing Nature and our own is simply that they saw physical phenomena alive, animated with will and thought and passion; whereas we see them a mere catalogue of dead things. We are content to assume that intellect belongs to man alone, just as if we were absolutely certain that an oak-tree has no intelligence, or that the ocean does not know what it is about when it rises in rage and dashes our vessels down to shipwreck. For the purposes of literature, at any rate, the old beliefs were better than ours. Where we only see a round ball blazing in the sky and cooking mankind with its fiery rays, they saw the angry Apollo striding from his Olympian halls with the bow in his hand and the arrows rattling on his shoulders. Where we only hear the thunder crashing through the sky, they saw the terrible King of Gods lifting his majestic head and hurling the bolts from his right hand. Where we only see the level floor of the ocean, they saw sleek Panope and all her sisters playing upon it. We think we have got at the causes of things, — but really we do not know why different seeds produce each after its own kind, or why carbon and hydrogen combine in various proportions to form organic substances. Why should not our elements or atoms or electrons be the sentient forbears of many conscious races which unite, marry, oppose, or strive with each other, and in certain of their exhibitions arise to a divinity beyond the reach of man?

But of course it is nonsense to suppose that modern literature has done away with the supernatural. Gods and goddesses sprung from and guiding the processes of nature, and interfering in the affairs of men, have to some extent been driven off. But their place has been taken by angels, devils, witches, fairies, ghosts, and a thousand other forms of spiritual life. More important still, modern writers have given a soul to inanimate things; they have brought nature into sympathy with man, they have harmonized their backgrounds with the action of the central figures, they have invented tone in literature or at least have practised it to a far greater extent than the ancients.

It is recorded of the late Queen Victoria, that she objected to what she called "dark" plays — meaning pieces where the backgrounds were sombre and the lighting obscure. It is creditable to her critical in-

stinct that she divined the fact of there being such a totality of effect. The majority of writers have never made a guess at it. Where tone is apparent at all in literature, it may be divided into dark or bright effects, or a mingling and contrast of the two.

"Macbeth" is probably the most magnificent sombre tone-piece in literature. There are high lights in it, but they are awe-inspiring, unearthly, hellish. From the windy, cloudy sunset on the heath (it *is* sunset, for Macbeth says, "So fair and foul a day I have not seen") to the storm and lightning that presage and accompany the murder, to the fires and boiling cauldrons of the Witches' cave, to the ghost-like Lady Macbeth with her solitary candle, all the lights only accentuate the gloom and horror, the outward and inward tumult of the play.

Scott's "Bride of Lammermoor" is keyed to a twilight melancholy rather than a stormy might. There is an autumnal haze about it through which the gaunt trees of the Master's lost estate, his dilapidated house, and even its grim steward of starvation, Caleb Balderstone, show half spectral and unreal. It is only in the dreadfully hinted story of the bridal night, and the Master's death in the ravening sands, that the thing leaps into tragedy.

Dickens's "Barnaby Rudge" has two centres of light — the Maypole Inn and the Varden household. Around these whirl and surge the shadows of the story — the mysteries of the murder, Barnaby and his raven, that uncanny modern Caliban, Hugh, the Gordon riots, and all the rest of the gloomy turmoil. Good as these things are, and whether Dickens intended it or not, they only serve to isolate and bring out the lighted parts of the picture, which by contrast acquire an inexpressible charm. It is doubtful if Dickens ever painted anything with more mellow depth of tone than the Maypole Inn. Its wide hospitable spread of wings without, its cosy snugness within, its host and his crowd of village cronies, give the very sentiment and soul of inn-life once for all. And the companion picture, the household of the jolly locksmith, is all sparkle and vivacity, culminating in the rosy cheeks and many-colored garb of Dolly herself. Coming upon either of these scenes out of the darkness that surrounds them is like happening upon a camp-fire in a forest at night. The great black tree-boles encircle it, the foliage keeps even the starlight away, but there on the shadow-sifted sward is a little heart of warmth and comfort.

There is probably no piece of pure sunlight in literature so perfect as Shakespeare's "Twelfth Night." It is hardly real sunlight, hardly even the sunlight of Greek poetry; it is a half enchanted sunlight that turns even the ugly or the common to favor and prettiness. In the "Merchant of Venice" there is more contrast; dark passions and stormy scenes intervene, making the play more picturesque and less serenely beautiful: but in the end all the jarring elements are hushed into perfect peace and rest.

This adjustment of environment and lighting to human action — the interpenetration of nature and man — which I have called tone, is present in Greek literature mainly by fits and starts. I cannot recall any single piece, except perhaps the Bacchanals of Euripides, where it is a predominant technical quality. In the night-raid of Diomed, in the Iliad, in the Nausikaa scenes of the Odyssey, there is the perfection of tone; but these passages are far from giving the keynotes of either poem. And similarly with the Dido episode in the Æneid, and the hero's descent into the underworld. They are only two of the many quite discordant elements out of which Virgil's poem is made. If we consider Dante's great work to be three separate poems, we shall find each of them marvellously toned to one predetermined effect. The black air of hell, lit by the red towers of Dis, lit by the fiery pyres of the sentenced sinners, lit by the falling flakes of fire, lit by those ineffable figures of God's messengers drawn in hues of dawn against the dark background, — all this, in the first poem, is harmony or intensifying contrast of hue. Nor is the "Purgatorio" inferior in total effect with its more earthly and human, yet penitential, lights and shadows. And the "Paradiso" is one blaze of light, with hardly enough shadow to define the figures and objects.

The human figure and its surroundings — these are the factors of literature. God must always be represented as supernatural nature or superhuman man. Sometimes, as in Wordworth, the natural phenomena crowd man out of the canvas — mountains are the heroes, cataracts the heroines of the work; sometimes, as in most social comedy, nature is an almost invisible frame to hold together the crowd of human actors; sometimes, as in the very central art of Shakespeare, the earthy platform and its aërial distances are a floor and background which change and answer to the passions of the predominant soul of man; sometimes, as in Greek literature, this background is itself alive, and, taking a hundred human shapes, thrusts itself into the action.

To carry the subject a little further, what are the probable effects on a national literature of thirty degrees of latitude? I mean, how will the various climates of our country, ranging from a half-arctic desolation to tropic bloom and splendor, work themselves out in our literary production? Most of the great literatures of the world have arisen in countries of circumscribed area and undiversified climate. However great may have been their voyagings of imagination, however vast the piratical spoils they may have brought back, the stamp of one home is impressed upon each. Thus, Hindu literature sprang from the great jungle at the foot of the Himalayas. The depths of those forests, the height of those hills, were impressed upon it. Greek poetry was the child of the carved hills of Attica, of the sunny Ionian isles. No matter what excursions it made into the savage or the unknown, it never lost its clear outlines and serene air. The Scandinavian and Celtic literatures were born under the great forests, under the great mists, under the dark mountains of the

north; and mystical glamor, gigantic formlessness, emotional thrill pervade them.

In America, the world is all before us where to choose. Shall we be clear and sunny, passionate and trivial, with the South? Shall we be dark and cold, powerful and profound, with the North? Or something between the two, with our middle belt of States? We have tried to be everything. Each locality has reproduced itself in literature, but with a lack of power and authority which results from there being no central type of fatherland and home.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

IN PRAISE OF FICTION AND FICTION-READERS was the prevailing tone of Mr. Arthur E. Bostwick's address at the late convention of the American Library Association at Asheville, N. C. The speaker, who is one of the librarians of the New York Public Library, has had ample opportunity to study his subject, and his utterances were among the least hackneyed that were heard in the whole course of the convention. Mr. Bostwick is intelligently optimistic, and refuses to be alarmed by the eighty-four per cent of fiction that his library circulated last year. The demand for narrative literature he believes to be indicative of a healthy appetite; for is not narrative the principal part of history, biography, and travel — and, he might have added, of epic poetry? He holds that not all book-drunkards are novel-readers; but that science and philosophy have their topers, and even mathematics may debauch the brain. He denies that a library's chief aim should be to circulate non-fiction. While we may regret to see a young lady reading Laura Jean Libbey rather than Henry James, we can yet comfort ourselves with the reflection that probably her mother read less estimable books than Miss Libbey's — or, as he might again have added, no books at all, but only the newspapers. There is no cause for despair, we are assured. Romance has its place as dessert in the feast of reason, and it has been scientifically proved that even sugar is a food. Mr. Bostwick, we are glad to note in conclusion, is the newly-elected president of the A. L. A.

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THE PROTEST AGAINST "SHAKESPEARE," from the pen of Mr. Clement Shorter, elicits from our Cambridge Shakespeare scholar (for both Cambridges have their distinguished editors of the Stratford playwright) a vigorous counter-protest. Mr. William J. Rolfe says in a published letter: "Of course the dispute will continue till the crack of doom, but I believe 'Shakespeare' will hold its own as the literary form of the name. . . . Of the five indisputable autographs that survive, one is clearly 'Shakspere'; another is either that or 'Shakspeare'; a third (on his will) is so faded that it cannot be certainly deciphered, but a fac-simile of 1776 indicates that it was 'Shakspere'; the fourth and fifth (also on the will) have been read both as 'Shakspere' and 'Shakspeare,' but Sidney Lee says that close examination proves that the fifth is 'Shakespeare.' The dedications to 'Venus and Adonis' and 'Lucrece,' the only works of the poet that were certainly seen through the press by himself, are both signed 'William Shakespeare.' This is also the spelling on the title-pages of the forty or more editions of single plays printed during his lifetime (with only two exceptions), and of the four folio editions of the collected plays published after his death. It is the form almost unanimously adopted in the published references to him in the seventeenth century. It appears in many, if not most, of the old legal documents relating to him; as, for instance, in the license granted to him and his fellow-players by King James in 1603. It is also the spelling accepted by the great majority of the editors, commentators and critics of the last century." "Shakespeare" then let it be, even if "Shakspere" does save ink, as Sarah Duchess of Marlborough said in explaining why she left her *t*'s uncrossed and her *i*'s undotted.

• • •

A TESTAMENTARY CURIOSITY has been going the rounds of the press, and most readers are now familiar with it. Perhaps fewer are aware that this alleged will of one Charles Lounsbury — who is represented as having been an occupant of an asylum for the insane at Dunning, Ill., and whose generous bequest of all outdoors to the children made such charming reading — was a harmless hoax perpetrated in an idle moment by a Chicago lawyer, Mr. Williston Fish, and printed in "Harper's Weekly" nine years ago. Besides being widely quoted, this bright little piece was made the subject of an editorial recently by the New York "Independent," and at a late dinner of the alumni association of the New York Law University, Judge Walter Lloyd Smith, of Elmira, read aloud this remarkable will, commenting admiringly on its several clauses. Sundry newspapers have reprinted it, and the superintendent of the Dunning Asylum has been overwhelmed with inquiries concerning his supposed patient. Mr. Fish, who is a graduate of West Point, is reported as saying of himself and his writings: "My army life gave me an opportunity to write. I used to write for 'Puck' and 'Life,' and 'A Last Will' was just one of those little fancies that sometimes occur to you. It was published, paid for, and, as I believed, forgotten." Curiously enough, Mr. Fish had a great-grandfather named Charles Lounsbury; and perhaps to this ancestor he owes some part of that happy endowment that enables him, in his leisure half-hours, to throw off these "little fancies."

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A JEWEL IN A DUST-HEAP, turned up by the prod of some humble delver for unconsidered trifles, could hardly have brought greater surprise and joy to the finder than did the recent chance discovery, by a London dealer in second-hand books, of a perfect copy of Gabriel Thomas's "Account of the Province and Country of Pennsylvania and of West-New-Jersey in America," with dedication to "Friend William Penn," published in London two hundred and nine years ago. This ancient volume, valuable as the earliest historically important work on Pennsylvania and as having a rare old map of the colonies, was one of several score old books purchased in a lump for a few shillings. But not for some time after examining his treasure did the lucky finder recognize its full worth. He was even so reckless as to offer it for sale at a beggarly £5. Fortunately for him no connoisseur in Americana chanced that way before he had come to his senses; and he now hopes to get £160 for it, the price for which a copy was sold at Sotheby's not long ago. In this connection it may be interesting to note the reported discovery some months since, at a bookstall in the Mile-End Road — a shabby and unpromising neighborhood — of

a volume of Molière which the unalert proprietor gladly parted with for twopence halfpenny, and which was later sold for £31. Who shall say that the era has passed for realizing great and sudden fortunes, or that the Old World does not vie with the New in money-making opportunities?

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PRAGMATISM AND METAPHYSICS appear to be related to each other somewhat as are works and faith. The high priest of pragmatism, the new philosophy, is (in this country) the distinguished psychologist, Dr. William James, who is said to have resigned his Harvard professorship in order to devote himself wholly to the propagation of the new gospel. As fellow-workers in the cause he has Dr. Paul Carus, able editor of "The Monist" and "The Open Court," and Professor Dewey of Columbia, formerly of Chicago University, as well as other thinkers and scholars here and abroad. "Pragmatism," explains a pragmatist, "values ideas by their consequences. Those that have no consequences it casts out of consideration." Mr. James amplifies this as follows: "The only meaning of truth is the possibility of verification by experience," and "'True' is the term applied to whatever it is practically profitable to believe." This doctrine must bring relief to many a weary and bewildered reader of mutually contradictory philosophy books, who, after heavily plodding through them all, has merely the consciousness of being, like Faust at the end of his studies, "*so klug als wie zuvor*."

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AN ENCOURAGER OF SUMMER READING is the liberal librarian, or library trustee, whose love of red-tape is overborne by a desire to increase the library's usefulness, and to turn what is often called "the silly season" into a season of edification. The current monthly bulletin of the Carnegie Library, Pittsburg, prints some rules that will delight vacation readers. Regular card-holders, leaving town for the summer, may take with them ten books, four of which may be novels, and the whole ten may be kept until the first of October. Books not yet a year old, in library ownership, are excepted, as are also such other works as it may seem unwise to remove from general circulation for so long a time. This arrangement is creditable to all concerned, and a like liberality is coming more and more to be exercised by the public libraries in our other cities.

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THE AUTHOR OF "ALICE-FOR-SHORT," Mr. William Frend De Morgan, who is also well-known as the author of "Joseph Vance," proves to be the son of no less a celebrity than Augustus De Morgan, the mathematician. Educated at University College, London, he began to study art in 1858, became a student in the Royal Academy a year later, practised arts and crafts till early in the present century, when he wrote the beginning of "Joseph Vance," to see whether he had a turn for fiction. He decided in the negative, but his wife found the manuscript and persuaded him to finish it. The story is not autobiographical, as many have supposed; and its successor is equally a work of the imagination. De Morgan fiction now promises to outrival De Morgan pottery — the ware produced at the works erected by Mr. De Morgan in the early seventies.

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KEEN DISCERNMENT OF LITERARY GENIUS has been evinced by American readers in the case of more than one English author who later achieved recognition from his own countrymen. Under Emerson's lead we did much to hasten Carlyle's lagging fame; and this service to one of the greatest, if not the very greatest, of Victorian writers might have gone down in history as unequaled in its kind had it not lately been discovered that a far more famous name in English literature — the most famous, in fact, both in English letters and in the literature of all the world — owes its lustre, not partly, but solely, to intelligent citizens of our own country. A London newspaper man, who had been staying at Stratford-on-Avon, is reported to have asked his landlady one day: "Who is this Shakespeare I hear so much about down here? Was he a very great man?" To this jocular question the landlady made serious reply: "Lor', sir, 'e worn't thought nothing on a few years ago. It 's the Americans as 'as made 'im what 'e is."

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A CRUSADE AGAINST THE CIGARETTE IN FICTION, and also against all indulgence in alcoholic liquors, is said to have been started by the Frances E. Willard branch of the Woman's Christian Temperance Union. And more than this: not content with tabooing all novels in which hero or heroine smokes cigarettes (why not cigars also, and pipes?) or drinks intoxicants, these zealous ladies have decided to include in their condemnation every hero and heroine whose language savors of profanity. "It is considered quite smart," a leading member of this band of reformers is quoted as saying, "for the hero to rip out an oath; but to me an oath is as bad as a murder." Shades of Dumas and Fielding, what a judgment! Will nothing induce these kind ladies to use a little discrimination — to make the punishment more accurately fit the crime?

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PLAGIARISM THE SINCEREST FLATTERY might serve as an appropriate device for the new London publishing house of "Collier & Co.," the firm name adopted by Mr. Ralph Hall Caine, son of the Manx novelist. The name Collier appealed to the young publisher because to him it seemed to stand for success in American publishing. He opens for business in Tudor Street, and begins with three-shilling novels, one of them by his father, who just at present is displaying much zeal for the shortening of works of fiction — after having, with industrious pen, done his best to induce satiety in the novel-reading world and thus to create a reaction in favor of stories less long-drawn-out than, for example, "The Christian" and "The Eternal City."

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THE ENGLISH AMBASSADOR'S SUGGESTION TO COLLEGE WOMEN, in his recent commencement address at Bryn Mawr, was a good one. He urged the members of the graduating class to cultivate a thorough knowledge of and a fine taste in literature — a field that the average male citizen has no time to enter. The habit of reading what is not ephemeral was strongly recommended. Even without this excellent advice to guide her course, woman has already, in these latter days, shown herself a formidable rival to man in the field of polite letters; and she is likely to push him still harder in the years to come.

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A VARYING PRICE FOR NOVELS is sensibly enough advocated by "The Publishers' Weekly," which urges that the amount paid for a work of fiction should bear some relation to its size and presumable excellence — long novels commanding higher prices than short, and the products of famous pens selling at a larger figure than the firstlings of untried beginners. But no commercial rating of quality would prove satisfactory to all concerned, and probably the most that could be effected

would be an adjustment of price to cost of manufacture — that is, in general, to the number of words in the book. Already Mr. Henry Holt has taken a step in this direction by fixing the price of Mr. William De Morgan's novel "Alice-for-short" — which in one sense might better be named "Alice-for-long," since it extends to 575 pages — at $1.75.

COMMUNICATIONS.

THE "SOUTHERN VIEW" IN LITERATURE.

(To the Editor of THE DIAL.)

I have been a subscriber for and a thorough reader of THE DIAL for many years. As a review within its prescribed limits, I do not know one that is better. Your staff of critics is of the best. It is rarely — very rarely — that any reader can find a line in your columns that pricks or jars.

In your last issue (June 16), your reviewer of recent fiction uses a few words that I think call for explanation. They occur in the review of "The Price of Silence," by Mrs. M. E. M. Davis. The reviewer says (page 380): "A document is in existence which seems to indicate that the most terrible of all disgraces (from the distorted Southern point of view) is hers; in other words, that there is a slight infusion of negro blood in her veins." The words in parentheses, "from the *distorted* Southern point of view," constitute the side-step — yes, side-*swipe* — of the reviewer that was not only *inter alios* but rather suggestive of an ethnic bias that I had never conceived as characteristic of THE DIAL. The whole parenthesis is an incongruous mosaic, but the word "distorted" is the equivoque I beg to have light thrown upon. That word is certainly ambiguous, and I doubt not that your reviewer will take pleasure in telling your Southern readers what was meant.

That he may not be in doubt, nor think me sensitive above other men, including himself, I will put the door ajar for his appearance. The impression made on me by those foreign words is that the writer of them does not consider "a slight infusion of negro blood" as a serious objection to a woman when a man is looking around for a wife — one who is to be his companion through life, and, maybe, the mother of his children. If this inference be unjust, it will not require many words to set me right. If just, I do not think that anyone will deny that the inference is logical. If the "Southern view" is distorted, then your reviewer must be one of those at the North who do not object to a slight infusion of negro blood in a wife.

It is needless to point out to any well-informed person that the "Southern view" your reviewer seems to deplore is unanimous and fixed. If, as he maintains, that view is "distorted," and his view is the Northern view, then the gulf between the North and the South will remain wide open. There seems to be (and I say "seems" purposely) a strong current of fellowship setting in between the North and South; but they can never be bed-fellows so long as the North shall insist that the negro shall occupy the same bed. Should the North take the negro on its side, and on the outside, there might be a hope for rest and sleep; but there can be neither rest nor sleep so long as the North insists that the negro shall not only sleep in the tripartite bed, but shall lie next to the Southern man, and on the outside — the side away from the North.

I may have said more than is necessary to my purpose, which is to request an explanation of this seeming fling at the South. I think this is due to your Southern readers, to THE DIAL, and to your reviewer.

T. M. NORWOOD.

Savannah, Georgia, June 20, 1907.

[We cheerfully give space to Judge Norwood's communication, but can hardly open the gates for a discussion of the "ethnic bias" which he suspects to be lurking in the background of the review complained of. The relations of the races in the South involve too large a problem to be opened in our columns by one small review. The sentence quoted by our correspondent says — outlining the plot of the book reviewed — that a supposed "slight infusion of negro blood" in the veins of the heroine is regarded as "the most terrible of all disgraces" from the Southern point of view, and this view is called "distorted." In other words, the view that an accident of birth for which an individual is in no way responsible could constitute "the most terrible of all disgraces" is one which is held to be not normal, or sound, or natural, or whatever is the opposite of "distorted" — the word which our correspondent asks for light upon. The word "disgrace" would seem to us the equivocal one, if any, in the sentence quoted. — EDR. THE DIAL.]

THE TROY PUBLIC LIBRARY.

(To the Editor of THE DIAL.)

Referring to the communications in your issues of April 1 (page 214) and May 1 (page 279), in regard to "German and American Reading Habits," I would like to correct some inaccuracies in the figures printed in regard to the Troy Public Library. The cost of the building has never been made public; but during my stay in Troy, now of nearly two years' duration, the most liberal estimate I have ever heard made on the cost of the building has never reached half the sum stated by your commentator, who also "ventures to guess" quite too large figures as to the size of the collection of books. The library is at present undergoing reorganization, and no one knows exactly how many volumes it contains, — 40,000 is nearer the mark.

As to the circulation, the report for 1906, filed in the Regents' office, shows a circulation of 84,732 volumes, not 62,000 as stated. Troy claims 79,000 population since the annexation of Lansingburgh, not 60,651.

As to the chief point of the communications — a comparison of the reading habits of Germans and Americans — in justice to Troy let me add that since the Public Library has been more freely open to the people the circulation has increased rapidly. In 1904, 32,123 volumes were circulated; in 1905, 68,998; in 1906, 84,732. The 1906 circulation includes that of the Children's Free Circulating Library, which has been moved into the building of the Troy Public Library and is being run by it as the children's department.

The reading public of Troy is not limited to the use of the Public Library. There is an excellent library at the rooms of the Young Women's Association, free to all, and two of the bookstores have large collections of books which they loan at the rate of five cents a week. These collections, largely though not wholly fiction, are well patronized.

MARY L. DAVIS, Librarian.

Troy, N. Y., June 20, 1907.

The New Books.

A True American Patriot.*

The words "patriot" and "patriotism" have gained a wider meaning in these later days of aspiration toward universal peace and fraternal service. Charles Russell Lowell, ending his life at twenty-nine years in gallant fighting at the battle of Cedar Creek, was a patriot in every phase of his life and of its high promise. Circumstances prevented him from revealing to the world the full measure of his patriotism. He has been recalled as a distinguished cavalry officer in the Civil War; but the interpretation of his character by Dr. Edward W. Emerson, and through Lowell's letters, indicate the high hopes for yet greater service which he cherished from his youth and for which he had fitted himself. Writing to his friend, Gen. Francis C. Barlow, about a month before the fatal battle at Cedar Creek, Lowell said: "There are better things to be done in the Country, Barlow, than fighting, and you must save yourself for *them* too. There are as many campaigns for a fellow as there are half years to his life." Lowell's life-purpose, from youth, had been "to raise the standard of life and thought of the workingmen of America." But he was called away, in his young manhood, to more urgent service in the war; and while his active plans and work were thus ended, his influence survived among his associates, many of whom carried out to noble ends his ideals for social service and the uplifting of his fellow-men.

Dr. Emerson has emphasized one special trait of Lowell, as a schoolboy, a mechanic, a railroad treasurer, and a military leader, — "power of concentration on the work of the moment." This ability made him a man of great value in every service which he undertook, and gave surety of his future leadership. In testimony of this, his biographer says: "His new acquaintances believed that in him they had discovered a remarkable man, made for just that place. Yet all soon saw the performance of the work in hand was but a low power of a force dimly seen behind." Such qualities, known to his family and friends and now shown to the world of readers, might well have inspired his poet-uncle to those tender lines in the great "Commemoration Ode," —

> "In these brave ranks I only see the gaps,
> Thinking of dear ones whom the dumb turf wraps,
> Dark to the triumph which they died to gain:
> Fitlier may others greet the living,
> For me the past is unforgiving;
> I with uncovered head
> Salute the sacred dead,
> Who went, and who return not. — Say not so!
> 'T is not the grapes of Canaan that repay,
> But the high faith that failed not by the way."

By far the larger part of this volume is given to letters from Lowell to his family and intimate friends; but these are preceded by a brief comprehensive sketch of his life, by Dr. Emerson, which is admirable in its dignity and effectiveness. Abundant notes supplement both the life-study and the letters; to these notes are confided many of the most intimate revelations of the young soldier's personality. In all his relations with men, — in the rolling-mills where he was studying the manufacture of iron, in his responsible position as treasurer of a Western railroad, and in the army, — he carefully studied human nature and tried to uplift his associates. From subordinates he exacted faithful, often severe, labor; but he never asked of them more devotion than he himself gave to the same cause, always cheerily, and with no false hopes of reward, often saying, "Nothing can repay a man for what he has done well, — except the doing of it."

When the Civil War was imminent, Lowell was just entering upon what promised much satisfaction to his courageous nature, for he had been called to manage some unprofitable iron-works in Maryland. The attack on Massachusetts soldiery in Baltimore roused his militant spirit; and although he often expressed regret at the war, yet his sense of the duty of the hour called him to the army. Here he served as a captain in the Sixth United States Cavalry, and later was chosen to raise and command, as Colonel, the Second Massachusetts Cavalry. For a short time he was in McClellan's Peninsular campaign, then was among those guarding the Potomac, and finally was in active service in the Shenandoah Valley. Dr. Emerson, with the aid of reminiscences and letters from Lowell's orderlies as well as his superior officers, has presented a vivid picture of this valiant soldier, almost rash in his bravery, modest in accounts of his own part, but emphasizing the courage of others, or deploring the injuries to his horses — for he had thirteen horses shot under him in as many weeks. The final scene in his life, after his first wound at Cedar Creek, is told with sympathetic skill. Refusing to be taken from the field after the return of Sheridan, he was

* The Life and Letters of Charles Russell Lowell. By Edward W. Emerson. With portraits. Boston: Houghton, Mifflin & Co.

mounted on his horse for his last charge, and gave his orders in whispers, but with no waning of spirit or determination. With justice, Gen. Wesley Merritt, his immediate commander, said, "A more gallant soldier never buckled sabre."

Combined with the valor and practical efficiency of Lowell's nature was a true refinement, shown especially through his letters. As a boy, he was an excellent scholar; and he never lost his scholarly habits. After the day's work in mill or office, he spent his evenings among his books, sharing this pleasure with others who were less favored. Writing to his mother from Burlington, Iowa, where he was acting as a railway official, he said: "I am contented here perfectly; but man does not live by bread alone, he must have human sympathy, real or imagined. Do I ever read a canto of Spenser, or of Chapman's stout old Odyssey, without thinking fifty times how you would relish this or that, and fancying your sympathy?" Again, he asked for Bunyan and Pascal, for dictionaries and poems; and on the arrival of a bundle of books from home, he welcomed Carlyle with joy, saying, "I shall have him for my table companion for a month." During the months which he was obliged to spend abroad in search of health, he kept his courage strong, wrote interesting descriptions of unusual scenes in Italy, Spain, and Algiers, and seemed to enjoy life, in spite of ill-health, with a zest and humorous insight which suggest Stevenson.

The letters in this volume are carefully chosen to show the varied traits of Lowell at different periods of his life, and also to reveal his sympathetic qualities as son, husband, and friend. Yet the more intimate personal sentences are omitted, for the editor evidently holds the sane opinion that such passages are too sacred for publication. One of Lowell's true friends was Colonel Robert G. Shaw, whose heroic death in command of his negro regiment has been duly commemorated in sculpture opposite the State House in Boston. Colonel Shaw's sister Josephine became the wife of Lowell. They passed a few weeks of happy life together in camp in Virginia, before the soldier was sent into action. The letters to his wife, selected for this book, are full of cheery and often illuminating comments upon scenery and events, with impressions of his companions, and plans for their life of happy usefulness after the war. Mrs. Lowell died two years ago. Throughout her long life she interpreted and fulfilled, in large measure, the hopes and purposes of her husband for the betterment of social conditions in the country which he loved and for which he gave his life.

A close bond of friendship existed between Colonel Lowell and Mr. Henry Lee Higginson, dating from their school-days. Many letters to the latter are included, wherein are blended humor, earnest inquiries for his friend's welfare, and philosophic comments upon life, which emphasize Mr. Higginson's notes of memory regarding Lowell's earlier philosophic habits of mind. One of the most self-revealing passages in these letters of this far-seeing and aspiring soldier is the following, written to Mr. Higginson in September of 1864:

"Don't grow rich; if you once begin, you will find it much more difficult to be a useful citizen. The useful citizen is a mighty unpretending hero. But we are not going to have any Country very long unless such heroism is developed. There! what a stale sermon I'm preaching; but being a soldier, it *does* seem to me that I should like nothing else so well as being a useful citizen. That's modest, is it not? — well, trying to be one, I mean."

The student of American history and literature may well be grateful for this record, so directly and fully told, of a life which is as inspiring in memory as it was in companionship. Through the testimony of the friends of Lowell's youth and manhood, in school, in active civic life, and in the army, the reader recognizes the nobility of this "lost leader," and echoes the words of one who knew him well: "He was upright as a man, pure as a patriot, and eminently free from the *finesse* of the politician. Young in years, he died too early for his country."

ANNIE RUSSELL MARBLE.

THE WORLD'S GREAT PAINTERS.*

Thirteen years ago, when Dr. Richard Muther, Professor in the University of Breslau, offered in the German language his "History of Modern Painting," it was promptly recognized as the most complete and most brilliant treatment the subject had ever received. An English translation in three volumes was published the following year, but has long been out of print, much to the regret of art students and readers generally. The work has recently been revised by the author and continued to the end of the nineteenth century, and is now published in an

*THE HISTORY OF MODERN PAINTING. By Richard Muther. Revised edition, continued by the author to the end of the XIXth Century. In four volumes. Illustrated. New York: E. P. Dutton & Co.

THE HISTORY OF PAINTING, from the Fourth to the Early Nineteenth Century. By Richard Muther, Ph.D. Translated and edited by George Kreihn, Ph.D. In two volumes. New York: G. P. Putnam's Sons.

English edition in four volumes, far handsomer than the old ones. Besides all the old illustrations from woodcuts and photographs, each of the new volumes contains about a dozen full-page plates in color — a fine gallery in themselves.

At the same time, another work by Dr. Muther is offered by an American translator and an American publisher, in two volumes, — "The History of Painting, from the Fourth to the early Nineteenth Century." Although dealing with the earlier period (ending where the other begins), this is the newer book, having been written in 1900 but now translated for the first time. Naturally, these works are much alike in style and purpose, which the author thus explains:

"These volumes do not constitute a text-book of the history of painting. The author has not undertaken to present the biographies of the artists or descriptions of their pictures. For the reader who is interested in such personal and descriptive records the material will be found available in a number of authoritative works. The present purpose is rather to explain from the psychology (so to speak) of each period its dominant style and to interpret the works of art as 'human documents.'"

It is in the work covering the earlier period that the application of this purpose — to interpret the great masters through a study of the times and circumstances under which they arose — is most marked and consistent. For example, Savonarola is characterized as "the speaking-tube of his time, proclaiming with loud voice what others had felt in silence." Likewise, his contemporaries among the painters — Piero di Cosimo, Botticelli, Filippino Lippi, Crivelli, Perugino, Memling, etc. — are part and parcel of the great religious reaction that swept over Europe. Thus it comes about that some painters usually considered secondary step into unexpected prominence. Piero della Francesca is one of these. "Impressionism," first heard of by that name about twenty years ago, is traced directly from him. A true forerunner of this modern school of art, it is shown that four hundred years ago this painter set forth the problem of realism and endeavored to show in what manner atmosphere changes color impressions. Born in the little town of Borgo San Sepolcro in the midst of the Umbrian plain, it was natural that he should attempt a solution of this problem. While artists who labored in densely populated and closely built cities were accustomed to observe near objects with sharpened vision, Piero, standing on the hill of his native town, saw only light and space. He saw the sun as it brooded over the valley and bathed objects, now in the splendor of the morning, now in the quivering light of noon, now in the soft twilight. Narrowed by no limit, his eye swept over numberless hills into infinite space. The two problems of space and light became therefore the chief objects of his life.

Next to Piero della Francesca, Mantegna is credited with the greatest influence upon the artistic activity of the younger generation. He was the first to give figures their full plastic rotundity; the earliest to create perspective ceiling decorations, to make portrait groups, to raise the study of the nude in motion and of draperies to a real artistic problem. The Flemish painter Hugo van der Goes is made a prominent factor in the evolution of the Florentine school; his painting of the altar-piece for the hospital of Santa Maria Nuova in Florence is regarded as the greatest event in Florentine art annals between the years 1460 and 1470. To find Piero della Francesca, Mantegna, and Van der Goes, singled out as the epoch-makers in the very century where Masaccio has so long been conceded nearly the whole of the stage, is startling to a degree.

The psychological contrast between the *quattrocento* and the *cinquencento* is very happily illustrated by reminding the reader of the change of type in the Madonna.

"In place of the *umilla*, which had been the ideal of the age of Savonarola, *maestà* now appears. If formerly Mary's hair was covered by a gloomy matron's veil, she is now clad in princely garments. If she had formerly been the devoted handmaiden of the Lord, and later in the works of Correggio a woman of the world, she has now become a queen of heaven. Neither melancholy nor tenderness beams from her eye; but proud and distinguished, lofty and unapproachable, she glances down from above. An *odor di regina* pervades her being. The complete absence of the motive of the nursing Madonna, to which the age of Leonardo had imparted a slight tendency toward the sensual, must likewise be attributed to these conceptions of dignity and princely majesty."

Thus it continued during the time of Leo X., when the gods of Olympus had taken complete possession of the Christian heaven, even Christ himself becoming but a beautiful Olympian. So Hellenic a taste did not wish to see its gods bleed and suffer. Then came the Council of Trent, which found the art of the Renaissance objectionable because it did not adequately portray the self-sacrificing spirit of the martyrs. The art-hating, fanatical, and puritanic spirit thus created at the beginning of the seventeenth century dominated what is here called the Counter-reformation. As the Renaissance had

praised the power of the human body to enjoy, so the Counter-reformation glorified its power to suffer. Pictures of Christ crowned with thorns, and of the Mater Dolorosa, from the central figure, and the legends of the saints were searched for the most shocking deeds of blood. Poison, dagger, and cord, drawing, strangling, burning, — all such subjects were represented. St. Andrew is nailed to the cross, St. Simon struck with a club, St. Stephen stoned, and St. Erasmus disembowelled. The whole technique of the torture-chamber is revealed, and instruction is given in all the accessories of the Inquisition.

The seventeenth century, however, made a noble record by developing a series of mighty portrait-painters — Velasquez, Frans Hals, and Rembrandt. It was in Holland that the sun of a new day arose, the sun which still illumines the world. Art no longer shines only upon the eyes of Mary and the Hosts of Heaven; it settles upon arid country hills, streams upon the sea waves, is at home in peasants' houses and the dark woods, wanders through the streets and alleys, makes a temple of every market. Also the religious sentiments which stirred Protestant Holland had to find appropriate expression; the living essence of Biblical subjects was released from a narrow ecclesiastical sphere, and approached anew with all the deep German introspectiveness. These tendencies were all united in Rembrandt — perhaps of all masters, since the Christian era, the mightiest proclaimer of the great Pan; to him the cosmic powers of light and air signified the divinity that Michael Angelo had painted under a beautiful human form.

In tracing the evolution of modern painting, Dr. Muther finds his task more varied and complicated, just as modern life itself is more complicated and varied than that of any previous age. But he employs the same principle — namely, that the art of every period appears as its "mirror and abstract chronicle." He does not accede to the dictum, repeated so often as to become a commonplace, that the nineteenth century has "no style," and the whole purpose of his four volumes is to show that modern art has a distinctive style, and to make clear the logic and sequence of its evolution. The question is, what new element the age brought into the history of art, not what it borrowed eclectically from earlier ages. The change that has taken place in the fundamental conditions of society has called upon art to express itself in a form different from that of any earlier time. Formerly, the chief supporters of art were the two leading powers of Church and King. The most noted works of Raphael and Michael Angelo, of Valasquez and Murillo, of Rubens and Van Dyck, were executed either for the churches or for the reigning princes of their country. The patron of modern art is the citizen; the old culture of the clerics and aristocrats has been superseded by that of the middle classes. England plays the pioneer part in this development, with the advantage of having no old traditions to stand in its way. It had no great past. The plebeian paintings of Hogarth laid the foundations; it was the quick eye of Hogarth that discovered the new way. He looked out upon the life surrounding him, with its manifold idiosyncrasies, and proudly felt himself the son of a new age, in which rigid conventional forms were everywhere penetrated by the modern ideas of free thought, the rights of man, conformity to nature in morals and manners. The world which confronted him he depicted truly as it was, in all its beauty and all its ugliness. With him was the origin of modern art.

It was about the middle of the eighteenth century when English influences began to fertilize the Continent. The truth and naturalness of English ideas were introduced as models, and England became in her whole culture the schoolmistress of the Continent. The authors — some in the field of poetry only, others in the whole sphere of intellectual life — were leaders in the battle for liberty against fossilized tradition. In the province of art, it was ordained that the most powerful figure should be born in the most mediæval country in Europe, on Spanish soil. Against an art that was more catholic than Catholicism, courtly and mystical, there came by far the greatest reaction in Francesco Goya. Spanish art, which began in a blind piety, becomes in Goya revolutionary, free, modern.

Goya is, in his whole nature, a modern man, a restless, feverish soul, nervous as a *décadent*, temperamental to his finger-tips. His style in portraiture, his art of composition, his whole method, speak to our artists to-day in a language easily understood. One of the most fascinating figures of the beginning of the century, his pictures, whether they be violent or eccentric, tender or hard, gloomy or joyous, nearly always move and palpitate with life, and they always keep their charm.

Thus the author proceeds, singling out the epoch-making personalities in each country and at each period, concluding with a survey of present-day art. To Americans, it will be of

special interest to read what this brilliant and discriminating authority has to say about American art.

"What is striking in all American pictures is their eminent technical ability. There is displayed in these pictures a strenuous discipline of talent, an effort to probe the subject as artistically as possible, a thoroughness seldom equalled even by the 'thoroughness' of the Germans. And technique being the basis of every art, the groundwork for the growth of a specially American school has been thus created. . . . Yet even those Americans who work in their native land betray an accent less national than the Danes, for example, or the Dutch; and national accent they cannot have, because the entire civilization of America, far more than that of other countries, is exposed to international influences."

The excellent bibliography and the Index of Artists are additional merits of these exhaustive, original, and sumptuous volumes.

ANNA B. MCMAHAN.

SCIENCE AND HUMANITY.*

"The Kingdom of Man," by Professor E. Ray Lankester, Director of the Natural History Department of the British Museum, is not, as its title might indicate, an anthropological treatise, but rather a group of three very interesting and striking essays on scientific subjects, especially as related to the needs and interests of humanity. The first is the Romanes lecture at Oxford in 1905, and is a judicious, trenchant, and forceful plea that the English universities abandon the compulsory study of Greek and Latin and make the study of Nature an integral and predominant part of every man's education. "The knowledge and control of Nature," says Professor Lankester, "is Man's destiny and his greatest need. To enable future leaders of the community to comprehend this, to perceive what the knowledge and control of Nature are, and what are the steps by which they are gained and increased, is the duty of a great university. To neglect this is to retard the approach of well-being and happiness, and to injure humanity."

The second essay is an outline of the advance in science made in the last quarter of a century, being the presidential address at the recent meeting of the British Association for the Advancement of Science. With a bold hand, Professor Lankester sketches the salient features of scientific discovery in the fields of chemistry (especially with reference to new elements and radio-activity), in physics, astronomy, geology, the biological sciences, and in the study of disease. One finds here a brief but lucid treatment of such matters of common interest as radium, the Becquerel rays, the canals of Mars, the okapi, the larval eel, radiobes, De Vries's mutation theory, malaria, the "sleeping sickness," etc. The author laments the fact that "there is by no means a corresponding 'advancement' of Science in that signification of the word which implies the increase of the influence of science in the life of the community, the increase of the support given to it and of the desire to aid in its progress, to discover and then to encourage and reward those who are specially fitted to increase scientific knowledge, and to bring it to bear so as to promote the welfare of the community." He believes this neglect of Science, and the questionable treatment of scientific men by administrative departments of the government, is due to the defective non-scientific education of the governing class in England, and to the racial dislike among all classes to the establishment and support by public funds of posts which can only be filled by men of special training and ability, and not by the candidates of popular clamor or class privilege. The organization and technical character of scientific work, together with the widely prevalent and easily accessible forms of manufactured gaiety, are, in the author's opinion, the causes of the considerable falling off of popular interest in matters scientific, and the disappearance of the formerly numerous class of amateur naturalists.

The closing essay, on the "Sleeping Sickness" which is now devastating tropical Africa and bids fair to become the third great plague of the race, would make a splendid tract for the propaganda now at work in this country to bring about the establishment of a Department of Public Health coördinate with the other departments in the Cabinet at Washington. "Medicine is organized in this country by its practitioners as a fee-paid profession; but as a necessary and invaluable branch of the public service it is neglected, misunderstood, and rendered to a large extent futile by inadequate funds and consequent lack of capable leaders. The defiant desperate battle civilized man wages with Nature must go on; but man's suffering and loss in the struggle — the delay in his ultimate triumph — depend solely on how much or how little the great civilized communities of the world seek for increased knowledge of Nature as the basis of their practical administration and government." If this be true in the British Isles, what must be said of our own

* THE KINGDOM OF MAN. By E. Ray Lankester. Illustrated. New York: Henry Holt & Co.

country, with our more intimate relations to the tropics and to the Orient, and our perplexing problems of hygiene and sanitation which attend a heterogenous and mobile population?

CHARLES ATWOOD KOFOID.

A HALF-CENTURY OF NATIONAL GROWTH.*

Two years and a half have now passed since the publication of the first volume of the notable historical series entitled "The American Nation," and a year has gone by since the appearance of those volumes which were last reviewed in THE DIAL. In this interval, eight instalments have been added, which cover roughly a half-century of our national history — from 1819 to 1865.

In "The Rise of American Nationality," by President Babcock, previously reviewed in THE DIAL, the history of the United States had been brought down to the new problems that presented themselves at the close of the second war with England. It is with the fuller discussion of these new problems that Professor Turner begins his "Rise of the New West," which forms the fourteenth volume of the series. The first chapters treat of the sections, the Eastern, Middle, and Southern States, as yet marked off by economic lines rather than by conscious political differences. One finds a fresh and penetrating analysis of the religious influences which were re-shaping New England thought. After this the author reviews the material conditions of the central coast states, which were the most democratic of all the seaboard states, but were already under the leadership of professional politicians like Van Buren. He then takes up the old South, with the economic decline of the tidewater section, and with the losses sustained through the migration of the enterprising to the West or to Georgia. He marks the analogy between the economic sectionalism developed within the individual states and that which later helped to isolate the South from the rest of the Union; and stops to comment upon the political ability with which the statesmsn of the South developed the defense of their interests.

All this is but preliminary, however, to the central theme of the volume, which is the development of the West — the land of the frontier. Here Professor Turner unfolds at greater length the results of the research of many years, foreshadowed in the same writer's brilliant essays, — describing the lines of emigration and colonization; the distinctive phases of economic development, such as the sale of the public lands, and the banking experiments of the western commonwealths; and the social conditions, both in the nearer and the farther West. Throughout the book, also, the author keeps clearly before the reader the relation of the great party leaders to each other, and the personal rivalry that grew out of the "era of good feeling." The account of the elections of 1820 and 1824 is eminently clear, as is also the discussion of single topics, such as the Monroe Doctrine and the Missouri Compromise.

The transition from this volume to that of Professor MacDonald on "Jacksonian Democracy" involves some repetition, for in Professor Turner's book Jackson appears as having been long in politics, while the new volume goes back to his earlier career: even Jefferson's notice of Jackson "choking with rage" appears again. But soon the narrative reaches Jackson's election to the Presidency, from which point his administration serves to bind together the various movements of the next eight years. The personal politics which distinguished Jackson's control of affairs, the use of the patronage, the fights over internal improvements, public lands, the tariff, nullification, and particularly the Bank of the United States, — these, with Jackson's diplomatic success, form, of course, the chief subjects of the book. There is also a very interesting though crowded chapter on the life of the States in Jackson's time, as apart from that of the Federal Government.

In any work on Jackson's period, the most interesting if not the most essential part is sure to be the author's estimate of Jackson himself, of his motives, his personal judgments, — in short, of his place in history. The volume before us is fortunately free from the prejudice that mars so able a book as Sumner's Life of Jackson. Of Jackson, Professor MacDonald tells us that "in a coarse and corrupt society, a society whose moral standards were lax beyond anything that would be tolerated now, Jackson retained a singular purity of life, thought, and speech." The charge that his state papers were written for him, Professor MacDonald questions, after comparing the rough drafts with the finished letters and speeches. On the other hand, "his quarrels, which attained political significance, particularly the Eaton and Calhoun affairs, were such as only a mind at once narrow, vindictive and intense could have prosecuted." His second administration "shows deterioration in personal ways," and "he not seldom posed before the public for mere popular effect." Yet he "retained to the last, in the main, his extraordinary hold on the popular mind." Of unclear thinking, yet with "the intuition of woman rather than the reason of man," he nevertheless "had hold of the right end of the matter in every one of the great issues of his administration." Finally, in this volume our attention is again called to the emergence of the West as a distinct and influential factor in national politics, and to Jackson as the embodiment of Western ideals.

The next volume holds a unique place in the

* THE AMERICAN NATION. Edited by Albert Bushnell Hart. Vol. XIV., The Rise of the New West, by Frederick J. Turner; Vol. XV., Jeffersonian Democracy, by William MacDonald; Vol. XVI., Slavery and Abolition, by Albert Bushnell Hart; Vol. XVII., Westward Extension, by George Pierce Garrison; Vol. XVIII., Parties and Slavery, 1850-1859, by Theodore Clarke Smith; Vol. XIX., Causes of the Civil War, 1859-1861, by Admiral French Ensor Chadwick; Vol. XX., The Appeal to Arms, by James Kendall Hosmer; Vol. XXI., The Outcome of the Civil War, by James Kendall Hosmer. New York: Harper & Brothers.

series, in that the course of the general narrative is for the first time interrupted to devote almost an entire volume to a special topic, Slavery and Abolition. The editor of the series has, moreover, reserved this topic for his own handling, — a fact which, in view of Professor Hart's well-known interest in and investigation of this subject, is significant of the importance which he attributes to this instalment.

The first three chapters present a general sketch of the social, intellectual, and economic conditions of the United States about 1830, and include an account of the earlier phases of railroad-building. The six chapters which follow deal with slavery,— the system, the Southern whites, the free negroes, the plantation life, the control, and the sale of slaves. In the next seven chapters we find the arguments for and against slavery, — first the Southern defense, then the various forms of anti-slavery doctrine. From this the author proceeds to the question of slave revolts, fugitive slaves, the Underground Railway, and the relation of the movement to the interest of the slaveholder. With the seventeenth chapter the treatment passes to a legal phase. After chapters on anti-slavery in the States and in Congress, we reach the problems of the interstate and international relations of slavery. There is a single chapter upon the politics and finance of Van Buren's administration, and the book closes with a discussion of the results of abolition.

What may some day be the most valuable information concerning slavery now lies hid in plantation records, local tax-books, and journals of minor courts. Apart from this inaccessible material, the sources upon which Professor Hart has drawn are numerous and varied. Perhaps the greatest weight is laid upon the accounts of travellers (with Olmsted *facile princeps)* of which, in the bibliographical appendix, an extensive and valuable list is given. While the cumulative effect of such testimony is very great, it must be conceded that careful weighing is necessary, especially when outsiders describe the domestic concerns of another people. Tocqueville, for example, is quoted for his opinion on the incompatibility of slavery with democracy. There is considerable testimony, however, to the existence of such a democracy, and another dictum of Tocqueville, that the Union "is an accident that will last only so long as circumstances favor it," would perhaps be discounted to some degree by Professor Hart.

Another group of sources comprises the pamphlet literature that continually increased in bulk, the bitter attacks and the multiform defenses that were put forth. A third body consists of the slave codes of the various States. Professor Hart has studied with care the history of the Virginia Convention of 1829–30, and has noted the erroneous impression that a bill to abolish slavery failed by a single vote. It would have been interesting to add to this an account of the debates in other States, about the same time, wherein is revealed the seriousness with which the positions of the slaves and of the free blacks were then considered.

To Benjamin Lundy, Professor Hart ascribes the credit of being the first abolitionist journalist. This may be practically true; but Elihu Embree's establishment, in 1820, at Jonesborough, Tennessee, of "The Emancipator," should be noticed, even though Embree's work was short-lived. This omission is of slight importance, however, in view of the discriminating history of the anti-slavery and abolition movements, in their various ramifications, which follows. The author shows how Garrison upheld the extreme view, urging the eradication not only of slavery but of all the laws, discriminations, social customs, and practices, which bore against the negro race. The refusal of the abolitionists to enter the territory of their opponents, as the Quakers entered Massachusetts, and their preference for agitation at long range, is offset by the refusal of the South to tolerate discussion within its borders, — a limitation of speech which Professor Hart holds up as one of the weakest points in the logical armor of the South, however great its practical necessity may have been considered.

On the economic injury of slavery to the owners, and to the South as a whole, everyone is to-day agreed. On the benefit or injury of it to the negro himself, there are still different opinions. There is of course no question in Professor Hart's mind, and he repeatedly places the slave defense in logical difficulty with the assertion that as a race the negro could not be at the same time "a brute and a happy serf, a criminal and a family friend." There lies here a possible *fallacia accidentis;* and, years afterward, the sad paradox comes sometimes so near to being the truth as to grieve and worry those who have at heart the welfare of the freedman. Regarding the negro's economic incapacity and the difference in wealth between North and South, Professor Hart is constrained to admit that "the experience of the last forty years has shown that slavery was not a complete explanation. The negro could not be made as efficient as the intelligent, well rewarded and productive labor of the North, simply by setting him free. The South," he rightly adds, "was equally mistaken in insisting that slavery was the only thing that made the negro efficient: it was clinging to a cast-iron and rigid system which America had outgrown."

With respect to accumulating new facts and presenting judgments based on fresh investigation, no volume of the series surpasses the "Westward Extension" of Professor Garrison, who for many years has been identified with the work of the collection, publication, and study of the Spanish and other archives of Texas. The author's style, however, lacks the fascination that has marked the writing of some of the volumes; and it seems to us that the political side has been developed to the exclusion of social and economic life. The theme of the book is Expansion, which links it in a way to that of Professor Turner; while the importance of the slavery controversy during the decade 1840–1850, which this volume covers, puts it in natural

succession to that of Professor Hart. In his second chapter, Professor Garrison describes the field for expansion, which consisted of Oregon, California, and Texas. In later chapters, the author tells us of the adjustment of the Oregon and Maine controversies, and of the negotiations for an Isthmian canal. There are two or three chapters on general politics. Beyond this, the work is wholly devoted to Texas and to the Mexican War. In the opinion of Professor Garrison, the documentary evidence entirely disproves the idea that the colonists of Texas went thither to establish slavery in that country, or that the Texas revolution was brought about primarily by influences working from the United States. He presents, also, a strong defence of President Tyler in the latter's quarrel with the Whigs, rejecting the theory that Tyler was moved either by flattery or by personal pique, and holding that he was actuated in the main by courage and consistency, and that he acted as a "brave and determined believer in State rights."

A third divergence from older views is found in the chapter on the rupture with Mexico, where Polk's conclusion that the boundary of Texas extended southward to the Rio Grande is shown to have rested not only on the doubtful Texan statute of 1836, but also on the treaty which Santa Anna had concluded while a prisoner in the hands of the Texans. Consequently, Polk himself considered the advance of Taylor to the Rio Grande, not as an invasion, but as a reannexation. When we add to these points Professor Garrison's extended rehabilitation of the Slidell mission to Mexico, his argument that her rejection of Slidell put Mexico in the wrong, his suggestion that the Wilmot Proviso was simply "a manœuvre for political advantage in a family quarrel among the Democrats," and his contention that the Compromise of 1850, though it did not prevent war, is nevertheless redeemed in history by the opportunity it afforded for the transcontinental expansion of the American States, — when we consider all these propositions, backed by the weight of long research, it will be agreed that this volume is one of the most original in the series.

The aftermath of the famous Compromise is revealed by Professor Smith, in the volume on "Parties and Slavery." It begins with a discussion of the finality of this measure, so devotedly urged by the old Union-loving leaders North and South, and so unreal in the outcome. There follows a very clear analysis of the parties and party leadership of the fifties, contrasting "Clay, Webster, Adams, and above all others, Calhoun, who had no love for office-broking," and the rising generation of party leaders, of whom Davis, Toombs, Seward, Chase, Lincoln, and Douglas "alike considered the filling of offices with personal and party friends as the natural course of events." Besides the development of the spoils system, another feature of the new politics of the decade was the appearance of corruption, which is connected with the influx of foreign immigrants.

The central feature of the work is the Kansas-Nebraska affair. Professor Smith has made a careful study of Douglas and the evolution of the doctrine of popular sovereignty. The results of this doctrine, the organized immigration from New England, the Missourian retort of fraud and intimidation, the illegal voting and the extreme pro-slavery action of the Shawnee Mission legislature, were utterly beyond the imagination of the senators and representatives who voted for the bill in 1854. The surprise of the Eastern Anti-Nebraska men at the action of the Free-State men in Kansas, the political situation thus created, and the imminent danger of war, explain the necessity which arose for some sort of Federal action. The outcome of the policy which Buchanan adopted and his mistake in risking all on the effort to force in Kansas as open to slavery, and the consideration of Douglas's victory in Illinois, lead to the final verdict upon Buchanan, — that "no president has a record of more hopeless ill-success."

The book closes with what is really a psychological study of the "Northern ferment" and "Southern sectionalism" of the time, — titles which partisans of that day might have reversed. Before these concluding chapters, Professor Smith has found space for an excellent discussion of the wider social and economic phenomena of the era, — the railroad building of the fifties, the enormous land-grants of Congress and the lavish stimulation of the states, the expansion of agriculture and manufactures, of ship-building, mining, banking, and foreign trade, — together with a brief discussion of foreign affairs and finance. Separate chapters treat of the panic of 1857 and of the Dred Scott decision.

In passing from Professor Smith's book to the next in the series, one naturally expects a direct continuation of the narrative; but Admiral Chadwick's volume, with the modest title "Causes of the Civil War," spends the first four chapters in a review of the preceding ground, a discussion of "Southern nationalization," a description of the slave-holding South, an apology for Douglas, and a long indictment of Calhoun. In view of the various prefaces and summaries of both the authors and the editor, so liberally distributed through the former volumes, this seems rather supererogatory, and the account is hardly so impartial as the general tone of the series would demand. The fifth chapter tells the story of the raid of John Brown, with full realization of Brown's enthusiasm, and with condemnation both for the misdirection of this enthusiasm and for the guilt of the men of saner mind who lent their aid to the plan. With regard to the election of 1860, the author stresses the large Southern vote opposed to Breckinridge and Lane, and considers the decision to secede as forced upon the people by their leaders. The next phase is an extensive survey of Buchanan's last months, with the futile attempts at compromise.

After a careful discussion of the establishment of

the Confederate government at Montgomery, and of the Constitution of the Confederate States, Admiral Chadwick turns to the second attempt at compromise, known as the Peace Conference, noting the disappointment of the country at large, and especially the border states, at the resolute and unyielding spirit of the leaders in Congress. The rest of the book constitutes a detailed study of the reinforcement of Sumter, the attitude of President Lincoln, and the negotiations concerning the evacuation of the fort. The strictures of Southern sympathizers upon the candor of the administration are met with the statement that Seward, in his assurance that the fort would be evacuated, acted without the knowledge or consent of President Lincoln. The last chapter tells of the bombardment.

From the weary tale of preliminaries it is a relief to turn to the narrative of action. In the two volumes entitled "The Appeal to Arms" and "The Outcome of the Civil War," which Dr. Hosmer contributes to the series, we have a model of what historical writing ought to be. Of the technical accuracy of military history, it is rash for a layman to judge; but those who, on particular points, may differ from Dr. Hosmer must admit that his opinions are expressed not only with caution but with the utmost freedom from bias. While the greater part of these volumes deals with fighting, Dr. Hosmer has studied with care the material bases necessary to support the war. The service of the Engineer corps, the development of the Sanitary Commission, and Stanton's energetic control of details, receive due appreciation; while finance and general politics are not neglected. Dr. Hosmer writes with some detail of the suffering in the South. In one point his opinion seems to us at fault: in describing the Southern indignation at Butler's New Orleans order concerning the treatment of women, he says that "the usual treatment of such persons was confinement in the calaboose or lockup, and neither Butler nor his soldiers had any other intention." It was hardly the actual punishment that was resented. Another topic perhaps insufficiently handled is the influence of immigration in swelling the numbers of the Northern armies.

But as we suggested of the Jacksonian era, so in the case of the Civil War, we are perhaps most interested in estimates of disputed matters, — such, for example, as the failure of McClellan, Lee's relation to Longstreet and to Stonewall Jackson, or the question of the burning of Columbia. On these moot points, and on such others as the prison controversy, Professor Hosmer gives both sides, and presents his own opinion with dignity. Finally, in no way does the author's ability to rise to the tragic power of his great subject appear more brilliantly manifest than in the characterizations which he has given us of the leaders of the War, of Grant, of Chase, and of a score of others, — above all, of the two heroic figures, Abraham Lincoln and Robert E. Lee.

The publication of these volumes in the order of their chronology conduces to the advantage of the series. The writers of all the later volumes have had ample time for the preparation and construction of their work, which shows almost none of the evidences of haste that marred some of the earlier volumes. The typography continues to be most satisfactory, though a strange exception is found where, in his own book, *pater potestas* escapes the editor's eye. As the series progresses, and the periods assigned to the several volumes are made shorter, each author has greater opportunity for detail, till in the last of the volumes just reviewed only two or three years are covered. Thus all the defects and merits of the coöperative system are exaggerated; on the one hand, each period is handled by one supposed to be an expert; on the other, there are many repetitions that would be avoided in the work of a single hand, and that seemingly defy the linking process undertaken by the editor. It is indeed questionable whether the series as a whole is not too large for the general reader, to whose interests it is professedly devoted. The eight volumes of which we have endeavored to give this outline contain over twenty-four hundred pages of reading matter, excluding prefaces, bibliographical matter, indexes, tables of contents, and maps.

St. George L. Sioussat.

Briefs on New Books.

Journalism as depicted by a journalist.

What Mr. John L. Given, lately of the New York "Evening Sun," does not tell about journalism in his "Making a Newspaper" (Holt) can hardly be worth the telling; or at least the reader of his full and interesting and seemingly trustworthy account of all branches of his profession may well be left with that impression. In eighteen chapters, each packed with practical details, the story of the great American newspaper, as it now exists, is graphically told. Noteworthy and unexpected is this experienced journalist's admission, in his chapter on "Preparing for Journalism," that "the elements of newspaper work might be taught [in a school] as successfully as are the elements of law, medicine, or anything else," although as yet, he declares, "there is in existence no well-equipped school which teaches journalism." Mr. Given's tendency to regard "yellow" journalism rather as a huge joke than as anything more serious or deplorable, and as even not without its merits, is open to criticism. While the editors of these sensational sheets do not, as he admits, "like everything about yellow journalism, . . . their contention is that they go to extremes to attract readers, but that in doing this they gain wide followings, and are thus enabled to right wrongs, protect the weak, and strive with effect for the public good. That the yellow journals really do some of these things cannot be denied." But that nevertheless their influence is on the whole bad, many thoughtful observers must still believe. As

to the disputed origin of the term "yellow journalism," Mr. Given's explanation (the common one) is that this type of newspaper "got its name in 1897 when the leading exponent of the school was exploiting with much ostentation a series of colored pictures in which the foremost character wore a yellow dress." As a matter of fact, the Yellow Kid was cutting his capers as early as 1896; but this may not conflict with the foregoing statement.

Memories of a law stenographer and story-writer.

Mr. Philander Deming, one of the pioneers of court stenography in this country, and also the author of some good short stories of American ante-bellum life and manners — stories that have appeared in the pages of "The Atlantic" — now gathers up some loose threads of autobiography and romance in a small volume entitled "The Story of a Pathfinder" (Houghton, Mifflin & Co.), the six chapters or sections of which are chiefly reprints from the above-named and other periodicals. Opening with an account of his rise to the dignity and emoluments of a court stenographer, Mr. Deming goes on to relate how he wrote his first successful story, then gives a few tastes of his quality as a narrator of fiction, and concludes with another bit of autobiographic reminiscence. His style, easy and conversational, is attractive; and the plots of his tales, which have the touch of real life, are ingenious without being involved, and all end with a finely-conceived and unexpected stroke that pleasingly caps the already well-developed climax. His account of how he sent forth that first manuscript that stayed where it was sent will strike a responsive chord in many a breast. Even more subtly soul-stirring is his attempt to describe, from his own experience, the consecration and the poet's dream. "The gentle breeze," he says, writing of himself in the third person, "the soft *susurrus* of the flowing stream, and the shining of the sun, became to him very beautiful, and he was suddenly conscious of a happiness beyond these, and of which he could not speak and which he did not in the least know about or understand. It was nothing; it was formless as the viewless air. And yet it made his whole life broader and brighter. . . . And as time has gone by, at intervals of years this visitation has come again and again, and it has been the same silent joy under all kinds of outward experience and circumstances."

Problems of the intellectual aspects of life.

In the presence of such a volume as that of Professor Mitchell of the University of Adelaide, to which he gives the title "Structure and Growth of the Mind" (Macmillan), the reviewer feels keenly the unfortunate limitations that stand in the way of his presenting in a manner to interest the general reader a work at once technical, comprehensive, and distinctive. To set forth the psychologist's vista of the intellectual world; to give the impress of his interests and temperament; to elucidate his problems and his methods of approach, — to do all this wisely and well requires an unusual talent, especially if we add to the requirements that of maintaining an appeal to the interested and capable student or reader. Professor Mitchell's manual of five hundred pages succeeds in all these respects. It is, however, frankly technical: it is a book to be studied, not to be read. It has the discursive form of lectures, yet, after all, of written lectures that reflect the slow and careful growth of his phrasing and presentation, and assume a like attentive and painstaking attitude on the part of the student in the class-room or the study. The problem is the large and general one of the source, nature, and warrant of the intellectual aspects of life; of the kingdom of knowledge, yet not of knowledge alone, but of experience, suffused with emotion, interwoven with values, guided by ideals. It is, in brief, the very heart of the psychological territory which is here described and interpreted by a master naturalist of the mental domain. A volume of this type does not lend itself readily to synopsis or comment, except to the circle of those specifically minded to follow the pursuit. To such the work is enthusiastically recommended as a notable addition to the modern literature of psychology.

Concord writers on Concord town.

Of guide-books to historic Concord there is no lack; but few are so attractive to the tourist of a literary-historical turn of mind as Miss Josephine Latham Swayne's substantial, well-illustrated, clearly-printed, buckram-bound volume, "The Story of Concord told by Concord Writers" (W. B. Clarke Co.). With industry, ingenuity, and wise choice, the compiler has made historic Concord tell its own story, as one might say, with very little editorial interference. The authors quoted include, of course, Emerson and Thoreau and Mr. Frank B. Sanborn, and many lesser lights, sometimes rather remotely associated with Concord, but sure of a hearing in their helpful contributions to the book. Forty-nine excellent views (specially taken) and portraits illustrate the text, and two maps aid one in finding the way about. Among the less familiar views is one of Grapevine Cottage, with old Ephraim Wales Bull, the Concord-grape man, standing in the foreground and almost embowered by vines of his planting. The parent vine of the Concord grape, the happy product of a wild seed dropped perhaps by a bird, is also shown, wide-spreading on its stout trellis. Excellent is the biographical feature of the book: it serves as a handy biographical dictionary of Concord worthies. The only thing to criticize (mildly) is the editor's or printer's practice of using, throughout, quotation marks only at the beginning and end of the paragraphed excerpts, thus allowing many quoted passages to assume the appearance of original matter. A little puzzling, too, is the book's apparent beginning with chapter three, a brief railway guide and a map counting as the first two chapters or sections. It hardly need be added that this "Story of Concord" is good for stay-at-home travel, as well as for tourist use.

The story of King Arthur in English poetry.

There is no better test of the romantic element in English literature than the story of King Arthur. Wherever there is any interest in romance, there is pretty sure to be a corresponding interest in Arthur and his knights of the Round Table. There is no group of stories in the middle ages that has exercised upon English literature a fascination comparable to this one, none that has combined so much of the poetic and the picturesque for the use of subsequent poets. It was therefore a particularly happy idea that prompted Dr. Maynadier to present, in "The Arthur of the English Poets" (Houghton, Mifflin & Co.), the story of Arthur from the earliest times to Tennyson, and thereby to note the fluctuations of the romantic throughout our literature. Beginning with the historical Arthur, of whose existence there does not seem to be much doubt, Dr. Maynadier traces the growth and the various developments of the story in the middle ages. He shows how the several elements of the legend — Merlin, Lancelot, the holy grail, and Tristram — came together and were given their finest mediæval expression in a complete form in Malory's "Morte D'Arthur." Then follows Spenser, the last of the mediævals and the first of the moderns, after whom there is comparative silence, especially during the unromantic stretches of the classical period, till the nineteenth century, when the early and the late romanticists found embodied in it all the enchantment of the middle ages, the strangeness added to beauty of which Pater speaks. It remained for Tennyson to give the story its most artistic expression. Dr. Maynadier's treatment of his subject is most scholarly and sympathetic, and nowhere is it more so than in his discussion of Tennyson's presentation in modern form of this old-world legend.

Ireland as she is and has been.

Interest in the history, geography, legends, and literature of the Emerald Isle has never been stronger than now, and it is increasing. No true son of Erin will lightly put aside Mr. Stephen Gwynn's attractive and scholarly volume entitled "The Fair Hills of Ireland" (Macmillan), which is designed as a topographical, historical, and legendary guide for the desultory rambler (or reader) imbued with a love for the scenic beauties and the storied antiquities of the island over which good Saint Patrick extends his protection. The book, says Mr. Gwynn, "has been written for the traveller rather than for the tourist, for Irishmen rather than for strangers; but in general for all who will sympathise with the project which sent two of us out on a pilgrimage of pleasure undertaken in pursuit of knowledge. Our object was to represent by typical instances Ireland as a whole; and so to a number of places and districts up and down the country we went looking for what would help to realise, for ourselves and for others, Ireland as she is, and as she has been." The "two of us" are the author, and the artist, Mr. Hugh Thomson. In the matter of history, the very early period is especially illustrated, when Ireland, in spite of the Danish invaders, was still Ireland of the Gael, not Ireland of the Gael and the Gaul. Descriptions of ancient monuments and passages from early documents are given. The thirty-five illustrations are sketchy and suggestive rather than finished pictures. That the art of illustrating in color is still in its crude infancy, again makes itself evident. A glossary of native terms would have been a convenience to the reader, as also a map with the places referred to marked.

A boon to the health-seeker in the West.

Once in a while it is one's fortune to come across an unpretentious book or booklet which is thoroughly satisfying from cover to cover. Such an one is "Gaining Health in the West" (B. W. Huebsch, New York). The author, Mr. Geo. B. Price, nine years ago went to Colorado Springs in quest of relief from lung trouble. He has studied conditions in Colorado, New Mexico, and Arizona, and his book is packed with information and sound advice for those who contemplate migrating west for the purpose of combating the white plague. Such practical topics as where and how to live, getting employment, avoiding loneliness, and finding suitable comradeship, are treated with eminent sanity and straightforwardness. Social and ethical questions are handled with a sure and accurate touch. The nature of the disease is discussed in the light of the latest research, and good advice is given as to things that are to be done as well as those to be avoided by the health-seeker. Anyone contemplating a Colorado residence, especially if in search of health, will find this little volume an admirable substitute for such advice as he might expect from an experienced, sensible, and sympathetic friend.

The record of an unsuccessful mountain climb.

"The Shameless Diary of an Explorer" is rightly named by its author, Mr. Robert Dunn. He was one of a party that strove to reach the summit of Mount McKinley, crowned with everlasting snow and ice in the sub-arctic solitudes of Alaska. Day by day he kept a diary of the movements and adventures of the party, noting the smallest details. After the unsuccessful attempt had ended, and those concerned in it had returned to civilization, the idea of publishing the diary occurred to its author, and he determined to lay before the public an unvarnished tale. The author might advantageously have omitted some of the profanity and coarseness which he has retained, but apart from this blemish the book is a vivid account of exploring in the strange wilds of the remote Northwest. The reader may learn much about the nature of the country, and will be likely to imbibe the notion that he never will desire to explore that part of the world, especially if he has to go in the company of the particular men of whom he has read in this book. A number of half-tone reproductions from photographs form an attractive feature of the volume. (Outing Publishing Co.)

A succession of United States naval heroes.

Mr. Charles Morris, in his "Heroes of the Navy in America" (Lippincott) gives brief accounts of twenty-eight men who have won naval victories for America, from Jerry O'Brien, who was rather an amateur in naval affairs at the breaking out of the Revolutionary War, down to Hobson, whose exploits in the Spanish-American War gave him rather sudden and ephemeral notoriety. One of the twenty-eight was the author's namesake; and Benedict Arnold, because of a day's gallant fighting on Lake Champlain, on the 11th of October, 1776, claims a place among our naval heroes. Most of these so-called heroes were privateers in the days before we had a navy. Of the later period, the Civil War contributes three to the list, and the war with Spain two. Altogether, the twenty-eight biographies fail to show anything of the development of the history of the United States as a naval power. No mention is made of naval officers whose heroism has been devoted to the cause of science, although the exploits of Commodore Perry in opening Japan to the world receive their merited notice.

NOTES.

Another of Mr. Clyde Fitch's plays, "The Truth," is now published in book form by the Macmillan Co.

Messrs. Duffield & Co. have just reprinted, in two neat volumes, the "Pharais" and "The Sin Eater" of the late "Fiona Macleod."

The letters of the late Dean Hole will be published early next fall by the Macmillan Co. A number of portraits and facsimiles will illustrate the volume.

A new novel entitled "Temptation," by Mr. Richard Bagot, author of "Donna Diana," "The Casting of Nets," and other stories, will be published soon by the Macmillan Co.

One result of Miss Anne Douglas Sedgwick's recent visit to America, the land of her birth, is a novel of American life, "A Fountain Sealed," which the Century Co. is to publish in the fall.

"Strange Stories of 1812" and "Strange Stories of the Civil War" are two new volumes in "Harper's Young People Series." The authorship is varied, and each volume contains about a dozen stories.

"The Book of Vegetables and Garden Herbs," by Mr. Allen French, is a practical handbook and planting table for the vegetable gardener. The work, with many illustrations, is published by the Macmillan Co.

Messrs. Doubleday, Page & Co. publish an "Art Primer" on "Salt Glazed Stoneware" for the Pennsylvania Museum and School of Industrial Art. The book is written by Dr. Edwin Atlee Barber, Curator of the Museum.

Messrs. E. P. Dutton & Co. publish "A Guide to the Paintings in the Florentine Galleries," by Miss Maud Cruttwell. The book takes the form of a critical catalogue, with quotations from Vasari and many miniature illustrations.

An American editorial board of the "Hibbert Journal," consisting of twelve well-known scholars, has just been constituted and will enter upon its duties at once. It is hoped that by the coöperation of this board with the British board, the Journal may serve to establish a kind of intellectual alliance between Britain and America in matters of the highest religious and philosophical thought.

The J. H. Furst Co., Baltimore, publish for Dr. Henry Carrington Lancaster his Johns Hopkins dissertation on "The French Tragi-Comedy: Its Origin and Development from 1552 to 1628," a monograph of over two hundred pages.

"A Beginner's Book in Latin," by Dr. David Saville Muzzey, is a publication of Messrs. Longmans, Green & Co. Its special aim is to prepare the youthful student for the reading of Cæsar, and everything else is subordinated to this purpose.

Miss Lisi Cipriani, the daughter of an Italian patrician family, and who was until recently connected with the faculty of Chicago University, has written the story of her childhood, which will be published next fall under the title of "A Tuscan Childhood."

Mrs. John Richard Green's "Town Life in the Fifteenth Century" is reissued in a new edition (two volumes in one) by the Macmillan Co. The same publishers also reissue (likewise two volumes in one) "The Life of Napoleon I.," by Mr. John Holland Rose.

Mrs. W. E. H. Lecky would feel very much obliged if those who possess any letters from the late Mr. Lecky, which might be of use in a memoir, would kindly forward them to her, addressed to 38 Onslaw Gardens, London, S.W. They will be returned in due course.

"The Trail to the Woods," by Mr. Clarence Hawkes, is published as an "Eclectic Reading" by the American Book Co. We tremble to think of its fate should it come to the eye of a certain exalted Personage who guns for grizzlies and for "nature-fakers" with equal delight.

"A Text-Book of General Zoölogy," by Professor Glenn W. Herrick, is a high-school manual based upon the study of typical forms. It is published by the American Book Co. Another publication of this house is a "School Grammar," by Superintendent William H. Maxwell.

Messrs. G. P. Putnam's Sons publish a new edition (the fourth, revised) of the "Outlines of Roman History," by Professor H. F. Pelham. The basis of this work is the "Encyclopædia Britannica" article on "Roman History," but there are, of course, many additions and alterations.

St. John's of Cambridge and Magdalen of Oxford are the subjects of two new volumes in "The College Monographs" series, published by Messrs. E. P. Dutton & Co. Their respective authors are Mr. Robert Forsyth Scott and Vice-Chancellor T. Herbert Warren. Both books are prettily illustrated.

By special arrangement with the English publishers, the H. M. Caldwell Co. have secured the publication rights for the United States and Canada of the "Great Galleries of Europe" series. Each volume will contain sixty or more half-tone reproductions of the chief works contained in the Gallery with which it deals, with introduction and explanatory notes.

The Viking Club of London has undertaken the publication of a quarterly entitled "Orkney and Shetland Old-Lore," of which the first two issues for the current year have been received. The contents present an interesting miscellany of archæological and legendary material, curious folk-lore, and reproductions of ancient documents. Mr. Thomas Street, London, is the publisher.

"Phrases and Names: Their Origins and Meanings" is a title that explains itself. As far as it goes, the work is an excellent one, but it does not go nearly far enough, and the one who consults it will be rather more likely than not to fail to find the particular name or phrase which has excited his curiosity. Mr. Trench H. Johnson is the author, and the publishers are the J. B. Lippincott Co.

The Concordance Society announce that the necessary membership of one hundred has been secured, and that the organization is ready for active work. Further membership subscriptions (at five dollars each) are still greatly desired, and may be made through the representative member of almost any college or university. Professor A. H. Tolman is the representative for the University of Chicago.

"Old Fashioned Folk," by Mr. F. Hopkinson Smith, is a small volume, privately printed, which gives us an address made last February before the Harvard Union. It is a plea for the wholesome simple life of an earlier period of our history, and is made with something more than the usual charm of style that we expect from its author. Copies may be had from Mr. R. E. Lee, 212 Summer St., Boston.

Professors Robert I. Fulton, Thomas C. Trueblood, and Edwin P. Trueblood are the joint compilers of a volume of "Standard Selections" for aspiring elocutionists and orators. The selections are classified, and include many comparative novelties, such, for example, as Mr. Bryan's "Cross of Gold" outburst, and Mr. Roosevelt's reflections on "The Man with the Muck-Rake." The book is published by Messrs. Ginn & Co.

A second edition of Mr. R. C. Punnett's little book on "Mendelism" comes to us from the Macmillan Co. For the benefit of the layman, we may explain that Mendelism is a theory of heredity propounded half a century ago by an Austrian biologist, a theory long ignored, but of recent years attracting considerable attention, and now made the starting-point of much fresh research along the lines marked out by this pioneer.

Dr. David Starr Jordan's occasional addresses are always interesting, besides being stimulating to all serious strivers after the good life. His "College and the Man" has been spoken many times before audiences of boys and girls, and is now published in a pretty volume by the American Unitarian Association, Boston. "The Philosophy of Hope" is another tastefully printed book by Dr. Jordan, reproducing the address formerly called (rather misleadingly) "The Gospel of Despair." It is a publication of Messrs. Paul Elder & Co.

List of New Books.

[*The following list, containing 100 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY.

The Life of Charles A. Dana. By James Harrison Wilson. With portrait, 8vo, gilt top, pp. 544. Harper & Bros. $3. net.

Captain James Cook, R.N., F.R.S., "The Circumnavigator." By Arthur Kitson. Illus. in photogravure, etc., 8vo, gilt top, pp. 525. E. P. Dutton & Co. $4.50 net.

The High and Puissant Princess Marguerite of Austria: Princess Dowager of Spain, Duchess Dowager of Savoy, Regent of the Netherlands. By Christopher Hare. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 350. Charles Scribner's Sons. $2.50 net.

The Life of Napoleon I., including New Materials from the British Official Records. By John Holland Rose, M.A. New edition, two vols. in one; 8vo, gilt top, pp. 1014. Macmillan Co. $3. net.

HISTORY.

The Cambridge Modern History. Planned by the late Lord Acton; edited by A. W. Ward, G. W. Prothero, and Stanley Leathes. Vol. X., The Restoration; 4to, gilt top, pp. 986. Macmillan Co. $4. net.

A History of the United States and its People, from their Earliest Records to the Present Time. By Elroy McKendree Avery. Vol. III., illus. in color, etc., large 8vo, gilt top, uncut, pp. 446. Cleveland: The Burrows Brothers Co. $6.25 net.

The Political History of England. Edited by William Hunt and Reginald L. Poole. Vol. VII., From the Accession of James I. to the Restoration (1603-1660), by F. C. Montague; with maps, large 8vo, pp. 514. Longmans, Green, and Co. $2.60 net.

Town Life in the Fifteenth Century. By Mrs. J. R. Green. New edition, two vols. in one; large 8vo, pp. 476. Macmillan Co. $4. net.

Outlines of Roman History. By H. F. Pelham, M.A. Fourth edition; 12mo, pp. 627. G. P. Putnam's Sons.

Napoleon: The Return from Saint Helena. By William Henry P. Phyfe. Illus. in photogravure, 18mo, gilt top, pp. 97. G. P. Putnam's Sons. $1. net.

ESSAYS AND GENERAL LITERATURE.

England and the English: An Interpretation. By Ford Madox Hueffer. Illus., 8vo, pp. 354. McClure, Phillips & Co. $2. net.

Essays, Historical and Critical. By John Fiske. New edition, two vols. in one; with photogravure portrait, large 8vo, gilt top, pp. 316. Macmillan Co. $3. net.

Literature of Libraries in the Seventeenth and Eighteenth Centuries. Edited by John Cotton Dana and Henry W. Kent. Concluding vols.: A Brief Outline of the History of Libraries, by Justus Lipsius; News from France, or, A Description of Cardinal Mazarini's Library, by Gabriel Naudé. Limited edition; each 18mo, gilt top. A. C. McClurg & Co. Per set, $12. net.

The French Tragi-Comedy: Its Origin and Development from 1552 to 1628. By Henry Carrington Lancaster. Large 8vo, pp. 189. Paper. Baltimore: J. H. Furst Co.

POETRY AND THE DRAMA.

Sappho and the Phaon: A Tragedy. By Percy Mackaye. 12mo, gilt top, pp. 225. Macmillan Co. $1.25 net.

A Question of Honor: A Tragedy of the Present Day. By Max Nordau; trans. from the German by Mary J. Safford. 12mo, pp. 170. John W. Luce & Co. $1. net.

The Mid Earth Life. By Hartley Burr Alexander. 12mo, pp. 161. Springfield, Mass.: H. R. Huntting Co. $1.25.

The Truth: A Play in Four Acts. By Clyde Fitch. 18mo, gilt top, pp. 237. Macmillan Co. 75 cts. net.

The Iliad of Homer, to Which is Added an Appendix Containing Poems Selected from Twenty-six Languages. Trans. by Edgar Alfred Tibbetts. 12mo, gilt top, pp. 557. Richard G. Badger.

FICTION.

The Sinner. By Antonio Fogazzaro; trans. from the Italian by M. Prichard-Agnetti. 12mo, pp. 420. G. P. Putnam's Sons. $1.50.

The Princess Virginia. By C. N. and A. M. Williamson. Illus. in color, 12mo, pp. 302. McClure, Phillips & Co. $1.50.

Beatrix of Clare. By John Reed Scott. Illus. in color, 12mo, pp. 365. J. B. Lippincott Co. $1.50.

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The Shadow of a Great Rock. By William R. Lighton. With frontispiece in color, 12mo, pp. 278. G. P. Putnam's Sons. $1.50.

The Militants: Stories of Some Parsons, Soldiers, and other Fighters in the World. By Mary Raymond Shipman Andrews. Illus., 12mo, gilt top, pp. 377. Charles Scribner's Sons. $1.50.

The Old Country. By Henry Newbolt. New edition; 12mo, pp. 365. E. P. Dutton & Co. $1.50.

By Right Divine. By William Sage. With frontispiece in color, 12mo, pp. 370. Little, Brown, & Co. $1.50.

The Artistic Temperament. By Jane Wardle. 12mo, pp. 355. McClure, Phillips & Co. $1.50.

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Brown of Harvard. By Rida Johnson Young and Gilbert P. Coleman. Illus., 12mo, pp. 319. G. P. Putnam's Sons. $1.50.

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The Fortuna Filly. By Howell Scratton. 12mo, pp. 318. John W. Luce & Co. $1.50.

The "Old Home House." By Joseph C. Lincoln. Illus., 12mo, pp. 291. A. S. Barnes & Co. $1.25.

The Wooing of Takola: An Intimate Tale of the Wild Life of the American Indian, Drawn from Camp and Trail. By Franklin Welles Calkins. 12mo, pp. 340. Fleming H. Revell Co. $1.50.

The Diary of Delia. By Onoto Watanna. Illus., 12mo, pp. 221. Doubleday, Page & Co. $1.25.

The Talking Woman (Monologues). By May Isabel Fisk. Illus., 12mo, pp. 169. Harper & Brothers. $1.25.

The Confessions of a Daddy. By Ellis Parker Butler. Illus., 12mo, pp. 107. Century Co. 75 cts.

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Cambridge. By M. A. R. Tuker; illus. in color by William Matthison. Large 8vo, gilt top, pp. 396. Macmillan Co. $6. net.

Canada. Painted by T. Mower Martin, R.C.A.; described by Wilfred Campbell, LL.D. 8vo, gilt top, pp. 272. Macmillan Co. $6. net.

The Historic Thames. By Hilaire Belloc. Illus. in color, 4to, gilt top, pp. 224. E. P. Dutton & Co. $6. net.

Southern France, including Corsica. By Karl Baedeker. Fifth edition; with maps and plans, 16mo, pp. 578. Charles Scribner's Sons. $2.70 net.

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The Church and the Changing Order. By Shailer Mathews. 12mo, pp. 253. Macmillan Co. $1.50 net.

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Evolution and Religion: A Parent's Talks with his Children Concerning the Moral Side of Evolution. By William Trumbull, LL.B. 12mo, gilt top, pp. 101. Grafton Press. $1.25 net.

The People's Psalter, Containing the Psalms of David, together with the Litany and the Canticles and Hymns of the Church with the Pointing of the Cathedral Psalter. Arranged by G. H. S. Walpole, D.D. 16mo, pp. 296. London: Elliot Stock.

The Master of the Man. By Ursula N. Gestefeld. 12mo, pp. 406. Chicago: Exodus Publishing Co. $1.50.

PUBLIC AFFAIRS.

Races and Immigrants in America. By John R. Commons. Illus., 12mo, pp. 240. Macmillan Co. $1.50 net.

The British City: The Beginnings of Democracy. By Frederic C. Howe, Ph.D. 8vo, pp. 370. Charles Scribner's Sons. $1.50 net.

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The Life of Animals: The Mammals. By Ernest Ingersoll. Second edition, enlarged; illus. in color, etc., 8vo, pp. 555. Macmillan Co. $2. net.

The English Flower Garden and Home Grounds: Design and Arrangement Shown by Existing Examples of Gardens in Great Britain and Ireland, Followed by a Description of the Plants, Shrubs for the Open-Air Garden and their Culture. By W. Robinson. Tenth edition; illus., large 8vo, pp. 974. Charles Scribner's Sons. $6. net.

Tenants of the Trees. By Clarence Hawkes. Illus. in color, etc., 12mo, pp. 210. L. C. Page & Co.

SCIENCE.

The Elements of the Science of Nutrition. By Graham Lusk, Ph.D. Illus., large 8vo, pp. 326. Philadelphia: B. W. Saunders & Co. $2.50 net.

The Nutrition of Man. By Russell H. Chittenden, Ph.D. Illus., large 8vo, pp. 330. Frederick A. Stokes Co. $3. net.

The Evolution of Life. By H. Charlton Bastian, M.A. Illus., large 8vo, pp. 319. E. P. Dutton & Co. $2.50 net.

The Evolution of Matter. By Gustave Le Bon; trans. from the third edition, with Introduction and Notes, by F. Legge. Illus., 12mo, pp. 439. Charles Scribner's Sons. $1.50 net.

The Psychology of Alcoholism. By George B. Cutten. 12mo, pp. 357. Charles Scribner's Sons. $1.50 net.

Mendelism. By R. C. Punnett. Second edition; 16mo, uncut, pp. 84. Macmillan Co. 80 cts. net.

Twenty-fourth Annual Report of the Bureau of American Ethnology, 1902-1903. By W. H. Holmes. Illus. in color, etc., 4to, pp. 848. Washington: Government Printing Office.

ART AND ARCHITECTURE.

French Furniture. By André Saglio. Illus., large 8vo, gilt top, pp. 193. "Newnes' Library of the Applied Arts." Charles Scribner's Sons. $2.50 net.

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Historical German Grammar. Vol. I., Phonology, Word-Formation, and Accidence. By Joseph Wright. 12mo, pp. 314. Oxford University Press.

El Sombrero de Tres Picos. By D. Pedro A. de Alarcón; edited by Benjamin P. Bourland. 18mo, pp. 250. Henry Holt & Co. 90 cts.

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The Trail to the Woods. By Clarence Hawkes. Illus., 12mo, pp. 176. American Book Co. 40 cts.

Holmes' Poems (Selected). Edited by J. H. Castleman, A.M. With portrait, 24mo, pp. 309. Macmillan Co. 25 cts.

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Pragmatism: A New Name for Some Old Ways of Thinking. By William James. 8vo, pp. 309. Longmans, Green, & Co. $1.25 net.

Navigating the Air: A Scientific Statement of the Progress of Aëronautical Science up to the Present Time. By the Aero Club of America. Illus., 12mo, pp. 259. Doubleday, Page & Co. $1.50 net.

Lateral Curvature of the Spine and Round Shoulders. By Robert W. Lovett, M.D. Illus., large 8vo, pp. 188. Philadelphia: P. Blakiston's Son & Co. $1.75 net.

A Manual of Personal Hygiene: Proper Living upon a Physiologic Basis. By American authors; edited by Walter L. Pyle, A.M. New edition, revised; 8vo, pp. 451. Philadelphia: W. B. Saunders & Co. $1.50 net.

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